

**INTRODUCTION TO FILM ANALYSIS VOCABULARY**  
**Session 5: THE SHOT: CAMERA MOVEMENTS, BODY-MOUNTED CAMERAS,**  
**POINT-OF-VIEW SHOTS**

**BIBLIOGRAPHY AND FURTHER THEORY**

**Camera movements**

**David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 10th edition, McGraw-Hill, 2013.**

**Jean-Loup Passek, *Dictionnaire du cinéma*, Larousse, 2001.**

**Vincent Pinel, *Vocabulaire technique du cinéma*, Nathan Université, 1996: réédité chez Armand Colin, 2005.**

**Body-mounted cameras**

**François Niney, *L'épreuve du réel à l'écran. Essai sur le principe de réalité documentaire*, ("The Test of Reality on Screen: An Essay on the Principle of Documentary Reality"), De Boeck, Bruxelles, 2002.**

The use of handheld cameras owes a great deal to documentary cinema and, particularly, "cinéma direct", a movement that advocates the objective recording of reality and prioritises on-the-fly filming, with no voice-over commentary, music, scripting or mise-en-scène. The filmmaking relies on the association of the handheld camera and direct sound recording. Chapter 8 of François Niney's book addresses cinéma direct and its "cousin", cinéma-vérité.

**Vertigo n°24, "Le steadicam a-t-il une âme ?", Images en manœuvres éditions, 2003.**

**Point-of-view shots**

**André Gaudreault, François Jost, *Le récit cinématographique* (Chapter 6, "Le point de vue"), Nathan, 1990.**

**Gérard Genette, *Figures III, Seuil*, 1972** (English-language edition: Gérard Genette, *Narrative Discourse, an Essay in Method*, partly translated by Jane E. Lewin, Cornell University Press, 1980).

The term "point of view" can be used in cinema to cover two separate notions. If taken in its literal sense, it refers to the a character's vision and thus to the device of the point-of-view shot. But in narratology, the term is taken in its figurative sense and applies to the literary narrative to denote the degree of knowledge shared between the character and the narrator: if the narrator only gives us the information known by the character, we say that he adopts the character's "point of view".

To avoid confusion over "knowing" and "seeing", Gérard Genette suggests replacing the term "point of view" in the figurative sense by the term "focalisation". He thus distinguishes between internal, external and zero focalisation (cf. Figures III, Chapter "Mood"). Yet, in some of the examples that he cites, he himself continues to associate the visual "point of view" with focalisation.

When these narratological categories are applied to cinematic narrative, it becomes even more complex than is already the case for literature. As André Gaudreault and François Jost show, the confusion between "seeing" and "knowing" implied by the notion of "focalisation" is particularly worrisome as soon as an audio-visual art is involved. François Jost thus proposes separating the cognitive point of view (focalisation) and the visual point of view (which he calls "ocularisation"). He then distinguishes between the different possible choices for each of these two aspects.

**François Niney, *L'épreuve du réel à l'écran. Essai sur le principe de réalité documentaire*, De Boeck, Bruxelles, 2002.**

In Chapter 13 of the book, François Niney focuses on point-of-view shots and analyses uses that go beyond documentary filmmaking.

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